



FOUND: What appears to be the first of the Massani paintings, showing an elderly man listening to a "Puck-style" cylinder phonograph. Note the outstretched hand.

Lost and Found: *The Massani-Edison Painting Mystery*

Allen Koenigsberg

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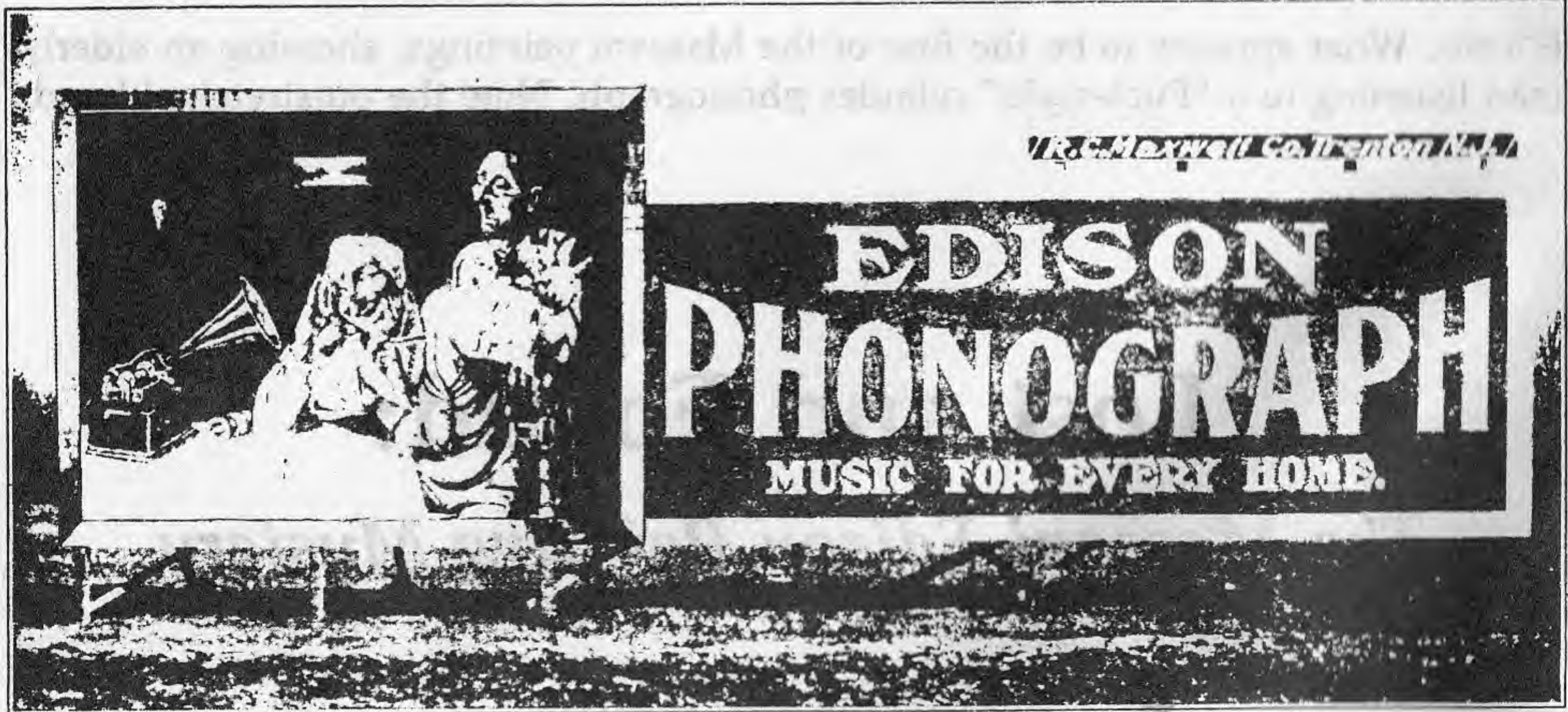
DEAR APM:

Question: What was the earliest example of a record which could be replicated or stamped out in quantity?

H.K., Liberty, NY

Answer: Although Edison anticipated doing this with both cylinders and discs, he didn't succeed for many years, and Emile Berliner is usually given the credit. However, the first real publicity for multiple recordings were the lead strips of a French telegrapher named Lambrigot. In the May 3, 1879 issue of *La Nature*, he described cutting vertical vibrations along a straight line on stearine (wax) over glass, then taking a copper electroplate using plumbago, and pressing soft lead "records" in the copper moulds. It was called the *six-penny phonograph*, but none have been found and even his first name is lost to posterity.

P.S. In our last issue, we mentioned Edison Cylinder Record #3002 by the unknown "Wm. Pike." We have been informed by researcher Bill Bryant of Portland, ME that the correct name is Wm. Keintz, whose name appears on the original slip. ©



The Massani Painting Mystery

Every collector is familiar with the painting of the old couple listening to an Edison *Standard* Phonograph, but how many know that this painting shared a kind of parallel origin with the more famous image of Nipper? No - there was no dog painted over - but whereas the famous Victor trademark of *His Master's Voice* originally showed an Edison *Commercial* phonograph, the Massani painting did not contain an Edison product at all!

Although APM has known for many years that Massani's painting first portrayed a peasant couple listening to an open-works *Puck* phonograph (with a Pathé cylinder box on the table), a recent discovery by collector Lew Green has pushed Massani's conception back even further (cover illustration). There, with the same outstretched hand, but somewhat toothless grin, is an older version of our male listener with a *Puck*, but alone!

Lew obtained this original oil painting from Louisiana and little is known of its provenance. The canvas measures about 17-3/4" by 13-1/2", and there is also a newspaper partially visible under the eyeglasses ("La Chi..."). Even more intriguing, in addition to the artist's full name (Pompeo Massani) the brass plate on the frame is engraved "*Enrico!*"

It is true that Caruso made three molded cylinders for AICC/Pathé in late October 1903 (fulfilling the remainder of the 10-record International Zonophone contract of April), and intriguingly there are *three* cylinder containers on the table! Coincidence? The markings are unclear, but is it possible that our audience of one was among the first to hear this now-rare set?

Little is known of Massani except that he lived and worked in Florence, Italy, from 1850-1920, and was a pupil (and perhaps later a professor) at the Beaux Arts Academy under Gordigiani. Now with the help of some colorful

advertising postcards, back issues of the *Edison Phonograph Monthly*, and the kindness of George Tselos at the ENHS, we have been able to establish somewhat how the National Phonograph Co. came to acquire this famous trademark.

A Fifth Avenue (NYC) merchant named Mr. S. Johnson (see letter) was preparing an exhibit of oil paintings at the Hotel Chalfonte in Atlantic City, NJ in March 1905. In it was the one of the old couple listening to the European *Puck* model and the price was \$1050. An Edison agent (vacationing?) saw the painting and quickly placed a deposit on it, and by April 5th, completed the purchase with a final payment of \$703. The entire design was then entirely recopied by an American artist who substituted a Standard for the Puck; it was copyrighted by Edison's National Phonograph Co. soon after.

Edison advertising frequently lacked some of the "punch" of its rivals, sometimes using the face and signature of its founder, and other times, various scenes of domesticity. There must have been great hopes for this anonymous "old folks" couple.

By January 1906, a calendar with a faithful color print was mailed by National to their entire trade. Edison jobbers quickly geared up to distribute lithographed replicas (made lifesize in 14 colors by J. Ottmann) to the dealers who wished to provide them to shoppers. The unframed ones (17" by 25") were modestly trade-priced: from 1 to a 100, 15¢ each, 100 to 250, 12-1/2¢, and over 250, only 10¢. The lithos were also placed in elegant Chicago frames; they went for \$1.50 each plus shipping. Despite this attention to detail, the June 1906 issue of *EPM* complained that "A surprising number of Dealers have failed to send Jobbers their orders..." The frames were depleted by September although unframed prints continued for a while to be mailed. Advertising postcards were also printed in the thou-



CAPACITY 600 · FIREPROOF · ALWAYS OPEN

Chalfonte

ESTABLISHED 1868

THE LEEDS COMPANY

H. W. LEEDS, PRESIDENT

S. W. LEEDS, VICE PRESIDENT

S. P. LEEDS, JR.

S. P. LEEDS, TREASURER

A. T. BELL, SECRETARY

On the Beach

Atlantic City, N. J.

RECEIVED
April 6th, 1905.

Mr. J. R. Schermerhorn, Asst. Gen. Mgr.,

National Phonograph Co.,

Orange, N. J.

Dear Sir:-

In reply to your letter of April the 5th, 1905, I acknowledge with thanks the receipt of your check for \$703.00, completing the purchase of the Oil Painting known as "The Phonograph", by Professor P. Massani of Florence.

I also take pleasure in advising you as you request that I have transferred to you with this picture all of my right therewith. I received the picture from abroad about two months ago, first opened it and put in on exhibition in CHALFONTE, Atlantic City, about four weeks since, and have not allowed any one to copy or photograph it, or acquire any rights whatsoever therein.

Trusting that this will answer your purpose, I am

Very respectfully yours,

A. Johnson

Edison's agents moved swiftly: who knew what other talking machine company might have adapted the old couple listening to a phonograph. The total price was \$1050.

Found: The "Atlantic City" Massani



The Massani painting of the old couple that was purchased in Atlantic City, NJ in April 1905 is now on display at the Edison Winter Home at Fort Myers, Florida.
(Courtesy EWH)

Still Lost: The "American" Massani



The American copy of Massani's painting must have been made around October 1905 as the two-minute style number 9107 appears on the cap of the cylinder box.

sands: first Form 935 with a brass-belled horn and almost three years later Form 1380 with a black morning glory horn and crane (see APM, vol. I, no. 5).

The company stayed more enthusiastic than its customers who perhaps saw themselves as younger and more upscale than incredulous peasants, and National even arranged for 35-foot long billboards to be seen from railroad trains (see p. 2). Over 400 were constructed, from Bangor, Maine, to New Orleans and California, according to the May 1907 *EPM*. The next issue even proclaimed a giant illuminated version on the top of the Hotel Bartholdi at 23rd and Broadway in NYC; it measured 85 by 15 feet. On a more mundane level, they were also used on the cardboard sides of the Pardell Folding Boxes, and in color on three by ten foot muslin banners.

As we tried to sort out the history of this painting, we did manage to track down the Massani version with the *Puck* originally purchased in April 1905. It resides today at The Edison Winter Home in Fort Myers, Florida, where it was donated by Theodore Edison in 1965. But the whereabouts of the re-created oil with the Edison *Standard* is now unknown. A thorough search was undertaken (at the request of APM) of both Greenfield Village in Dearborn, Michigan and the Edison National Historic Site in West Orange, NJ. The results were negative.

Where then does Lew Green's "Enrico!" by Massani fit in? Was it indeed painted before the Chalfonte Exhibition when Caruso was not yet a Victor star? Or did Massani, a la Barraud, continue making variations? Was the brass plate added later? Given the concern of National's lawyer Frank L. Dyer over copyright registration in various countries, the most likely explanation is that Lew's painting is the *first*, one that was progressively adapted to become one of the most famous Edison advertising hallmarks.

"THE PHONOGRAPH"

The interesting picture on the other side of this card is a reproduction of an oil painting by Massani, a noted European artist. The original painting was imported by a New York connoisseur, and early in 1905 was exhibited at the Chalfonte, Atlantic City, for the first time in the United States. It had been on exhibition but a few days, when it was purchased by Mr. Edison's representatives. It was duplicated in oil by an American artist, and the original now adorns the home of Mr. Edison, in Llewellyn Park, Orange, N. J.

THIS famous painting is remarkable for the delight and amazement depicted upon the faces of the old couple upon their first hearing the Phonograph.

An equally pleasing surprise awaits you if you do not own or have not heard the Edison Phonograph. It is the most delightful entertainer of the present day.

At trifling cost, and without effort on your part, it will bring to your home the means of gratifying the desire for music possessed by all.

At your pleasure, anywhere, any time, the Edison Phonograph will sing, talk, or play for you. It will render band, orchestra, or instrumental solos; quartettes, duets, or vocal solos; sacred, classical, sentimental, or ragtime music; grand-opera or comic-opera, minstrel or vaudeville skits.

Let us play one for you.



TRADE MARK
Thomas A. Edison

(Form 935)

GEO. H. BACHELDER,
P. O. Square.

We should consider that even Columbia went through a similar sequence with their picture of a laughing monk and Graphophone (*Model A* first), accompanied by the thought-provoking slogan: "half the pleasure in the world comes through the ear." Their use of Lady Columbia was more successful and is now controlled by Sony. What emerges from all of this is that the new sound recording companies were anxious to display their wares within a framework of traditional art. But in each case, alteration was required to suit their advertising needs. Of the three just cited, only Victor's trademark truly became a world-wide symbol. But the mystery endures: where is the missing *American* version of Massani's painting? □

"Balloon Fell on Him"

by Allen Koenigsberg

An unusual photograph recently turned up (illustrated here) which has posed more questions than answers. At first it seemed just a striking example of the advertising art which had gone unnoticed in all histories of the Victor Talking Machine Co., but on the back of the photo someone had scribbled in pencil some tantalizing words: "77 Chambers St., Wind storm, Aug. 12, 1903[?], Brinkley - Hospital; Kelly - a little disfigured but still in the ring." Just what was going on here?

I remembered that Chambers Street in NYC once teemed with phonograph shops - the reorganized Bettini Phonograph Co. at number 80 and the Douglas Phonograph Co. at number 89. And what was located at #77 (near Broadway)? Why none other than the Victor Distributing and Export Co., organized by Robert L. Thomae. Born in 1857, Thomae had started with the North American Phonograph Co. in the late 1880s and had recently risen to president of the Universal Talking Machine Mfg. Co. (Zonophone) at the time of Eldridge Johnson's purchase of the American branch.

I went through most of the New York City newspapers for Aug. 12, 1903 (on microfilm), but could find no wind storm for that or any adjacent date. However, when I double checked my files on *The Talking Machine World*, I found a reference to a storm two years later, in 1905!

The May issue of that magazine (on page 10) had a small article entitled VICTOR'S AERIAL ADVERTISING. There it was indicated that a balloon with the well-known dog had been designed to go aloft 1000 feet, to be seen by the whole city. But the silk and canvas enclosure, "fifty feet in length, and holding over 10,000 cubic feet" never got off the ground. While it was being filled on the roof of the VD&ECo. on May 4th (at 1:20 pm), a wind squall caused it to break away from its mooring and the bag was torn against a chimney. When one of the workers went to turn off the gas, he became trapped under the balloon and

lost consciousness from the leaking contents. He was luckily found by George A. Kelly, the head shipping clerk, and when he could not be immediately revived was sent to a local hospital on Hudson Street where he eventually recovered.

Armed with this clue, I turned back to the microfilms for 1905 and found that at least one city newspaper covered the story, the *NY Sun* for May 5th. A small article (on p. 12), headlined "Balloon Fell on Him," revealed that the man who fell under the gas was Anthony Schutt, an employee of the VD&ECo. No mention was made of the Victor Company at all.

While browsing further in the *TMW*, for the following month, I luckily came across a follow-up article by Thomae himself which explained why Schutt ended up at the hospital:

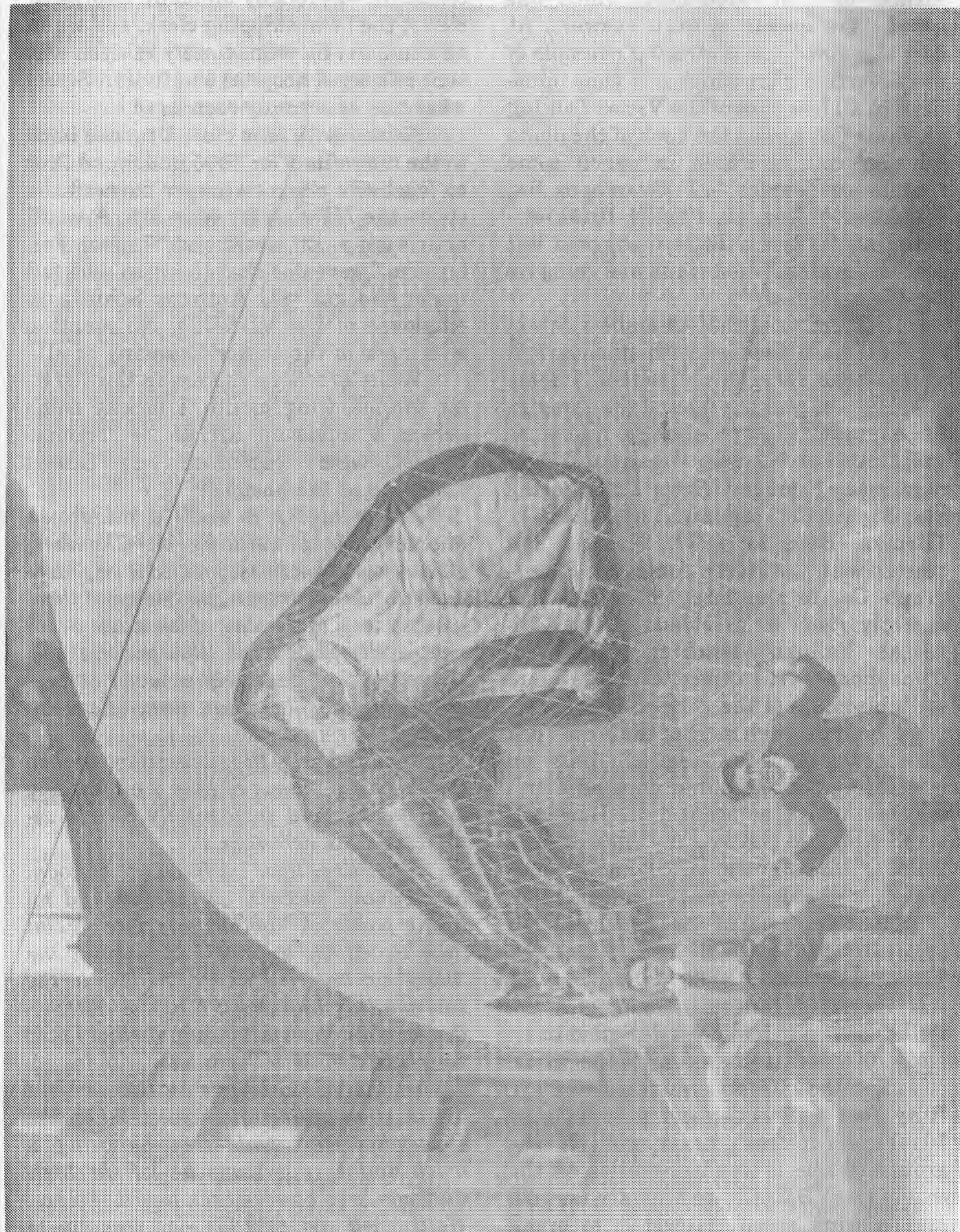
In attempting to raise a full-grown balloon over a building on Chambers Street near Broadway, I found it impracticable to use hydrogen gas, because there was no way to dispose of its waste products. I therefore tried illuminating gas, assuming that it was either water or coal gas, either of which, pure, would have answered the purpose.

We had partly filled the balloon when the great dust storm of May 4 almost tore it to pieces, and incidentally nearly asphyxiated the aeronaut...

Some days later we filled the balloon, but without success, as the gas had no lifting power. A 'combustible' city official then called on us and told us that the 'thing' on our roof was a menace to the surrounding buildings; that the authorities would not permit it, and further, that we must deflate it forthwith without allowing the gas to escape on the ambient air in such killing quantities. When the suggestion was made that he bring a truck and cart it away he left in high dudgeon, and has not been heard of since. We learned, too, that his visit was due to a complaint from someone in a nearby building who possibly feared that he also might by chance get under a chunk of this gas and be smothered. It seems that this

It sounded like a good idea at the time . . .

•





BOX 181, MADISON SQUARE
NEW YORK

March 22nd., 1905.

Mr. R. L. Thomas,
Scotch Plains, N. J.

Dear Mr. Thomas, -

I started in yesterday arranging things and to-day made a trial test of the illuminating gas which failed to lift. The balloon I used for the test was about 10ft. in diameter and I find that the gas on this test will not lift even 5lbs. per thousand cu. ft., this means that we will have to generate our own gas.

I received the permission from the authorities to use coal gas but to manufacture hydrogen in so thickly populated district I cannot get permission. I would suggest in this matter to engage a vacant lot, there are many of those in the city that would answer the purpose where we could make all the hydrogen we wish.

Kindly let me hear your suggestions in reference to the matter, if you wish to make an appointment with me I would be pleased to explain all to you, the sooner the better as I am anxious to suspend this balloon for the benefit of us both.

Most respectfully,

Aeronaut L. Stevens

Before there was a Goodyear Blimp, there was the intrepid Aeronaut, "Prince Leo" Stevens. How much work there was for a Balloon Constructor in 1905 in NYC is anybody's guess.

Courtesy Wm. R. Moran

particular breed of gas contains too large a percentage of naphtha to have buoyancy.

Thus far I am not only out of pocket for an experiment which was a dead (or nearly dead) failure, but am confronted with possible awful consequences should any of this gas (which we afterward carefully released during the night) fall by chance upon some distant innocent village,...

A chance query to W. R. Moran, co-author of the *Encyclopedic Victor Discography*, produced copies of correspondence about this very adventure. It seems that the designer of the balloon was a character named "Prince Leo," who also called himself Aeronaut L. Stevens. His letter to Thomae (March 22, 1905) referred to an unsuccessful trial with illuminating gas and mentioned the dangers of using hydrogen. Considering this report, it is surprising that Thomae took a chance on the illuminating gas. The Treasurer of the Victor Talking Machine Co. (C. K. Haddon), which had advanced Prince Leo some funds, was willing to bet after the accident that the balloon would never get up. He seems to have collected on his wager. When Oliver Jones of the Victor Sales Dept. wrote to Thomae on May 9th, he noted suspiciously: "It would not be a bad idea for you to keep in close touch with Mr. Stevens until he gets this balloon up, as he might be trying to work a bunco game on us."

The trail has ended here for now, but there are some puzzles still remaining. The VD&ECo. must have been founded around the end of 1902 and was purchased by the VTMCo. in 1904. Could the date of Aug. 12, 1903 on the back of the photo be an error for 1905? Could there have been *two* wind storms? And who was Brinkley? Why does the *Sun* article say that it was Schutt who was taken to the hospital? When Thomae refers to a "nearly asphyxiated aeronaut", was he thinking of Prince Leo? Why did the May 1905 *TMW* state that this was the *second* time that the balloon failed to soar? [There is some indication that there was a race with other advertisers to get a balloon up first]. And exactly how big *was* the balloon? The *TMW* cited a 50-foot diameter, but the *Sun* gave only twenty feet. If the "10,000 cubic feet" was

correct, the diameter should have been 27 feet ($4/3\pi r^3$). Based on our photo, this seems more realistic, assuming the shape was basically spherical.

And Thomae? One of the earliest workers and executives in the field, he was on a well-deserved vacation at Atlantic City, NJ on July 21, 1906; when his teenaged daughter floundered in the waves, he heroically swam out to save her. Neither survived. □

C.A.P.S. CONVENTION HELD

APM readers will no doubt recall seeing our courtesy ads for the California Antique Phonograph Society (which we reciprocate). They recently held their ninth annual convention in Pasadena and kindly invited your editor to attend and deliver a small[?] talk entitled "Adventures in Phonographing." As I had not been out west in many years, I was delighted to accept. I even flew.

CAPS can trace its roots back to the 1950's, when some of the earliest serious collectors began to gather and preserve sound recording artifacts. And what beautiful collections they have managed to build! I was given a guided tour to several of the most significant, including those of Ray Phillips, Michael Khanchalian, Jeff and Steve Oliphant, John Woodward, and Mark Ulano. The machines were beautifully displayed and included a rare water-powered model, a hot-air *Apollo*, a variety of tin foils, several *Spectacle Class M's*, an experimental Augustus Stroh device which contains an extremely early wax recording, the first model *Home* (with drawer), the prototype of the *Highamophone*, the round ratchet-wind *Berliner*, a *Double-Bell Wonder*, etc.

The banquet, talk, and silent auction took place on Saturday (the 14th) and the Show and Sale on the following day. We had a chance to meet many long-time subscribers, and take in the handsome CAPS display table of rare phonographs. My thanks (Judy and Andrew too) to the CAPS organization, and especially to Mike and Janene Khanchalian for their attentive and gracious hospitality. □

BOOK REVIEW

Dictionary of African-American Performers, 1900-1949 by Patricia Turner
(Garland Publishing Co., \$55): Reviewed by Doug Seroff

In the preface to her recent book, Patricia Turner rightly points out that many of the artists were denied their rightful places on prestigious concert platforms during their careers, and have subsequently been overlooked by discographers and music scholars. The author has selected 23 composers, 39 vocalists, 3 instrumentalists, 14 vocal groups, and 3 "dramatic readers" for whom she provides biographical sketches, discographies, and bibliographies by and about each individual. Artist entries are well-chosen, limited to performers who recorded prior to 1949 in the Western classical tradition, African-American spiritual singing tradition, or both. Hardly a single discography Ms. Turner includes has been covered by Rust or by Goodrich & Dixon.

Additionally, Ms. Turner considers 6 operas and musicals in which African-American performers made major contributions, and has also included three brief unrevealing capsule commentaries under the heading "Record Companies," comprising Black Swan, Paramount and the chimeric George W. Broome Record Co.

Recordings are very much at the center of this book, as perhaps 40% of the text is given over to discographical listings, which include cylinder recordings, 78s and a few early LPs. Ms. Turner's discographical sources consist of information from previously published histories of black classical music (the author mentions Eileen Southern's *The Music of Black Americans: A History* and E. Harrison Gordon's *Black Classical Musicians of the Twentieth Century*, among other works, select record catalogs, published discographies, and Ms. Turner's personal record collection. She apparently did not attempt to access data from record company files. The discographies, while not complete, are surprisingly extensive, considering the absence of previously published documentation for nearly all of these artists. Ms. Turner unfortunately avoids "standard" discographical form in favor of a less helpful format, said to be modeled on that of Julian Morton Moses. The recordings are not grouped by matrix number or recording session; dates/places are either approximated or simply absent.

The most troubling deficiencies in *DAAP* are found in the capsule biographies

which vary from a few paragraphs to a few pages. They do not reflect assiduous scholarship. Even the most abbreviated entries are laced with misinformation. My own concentrated studies of the Fisk University Jubilee Singers overlap several of Ms. Turner's capsules. *DAAP*'s biography of FJS James Andrew Myers in only four short paragraphs long; still I found five significant factual errors. Ms. Turner asserts that Myers became director of the FJS in 1923, when in fact, it was in the latter part of 1916. Strangely, the first item mentioned in her attached "Bibliography" is an article dated July 15, 1922, titled "Respect Spirit of Negro Song, Is Plea of Fisk Leader (Myers)". Further, Ms. Turner writes "In 1924 James Myers was the leader of the first official Fisk singing group to travel to Europe since 1884. He became ill on this trip and returned to Nashville, his wife remaining with the group in Europe." In truth, the tour was the first since 1878. Myers completed the tour, went back to Europe with the Jubilee Singers in 1925, completed that tour, returned a third time in 1926-1927, suffered a heart attack during a concert in Lucerne, Switzerland, but survived and returned to America with the rest of the company, after which he retired from singing. Ms. Turner also claims that Myers was a professor of theology at Fisk University, but actually he was never on the Faculty. I found similar errors of commission and omission in other biographies too. It quickly became impossible to separate the good and useful data from the misinformation. *DAAP* is simply not a trustworthy reference book, so far as the artist biographies are concerned. Other early performers (albeit more in the "popular" vein) are missing entirely, such as George W. Johnson, the Standard Quartet, and the Kentucky Jubilee Singers.

In concept, a book about African-American performers not properly dealt with elsewhere, combining capsule biographies with discographies, is a worthy undertaking. *Dictionary of Afro-American Performers*, while not without value, especially as a discographical supplement to existing works, in an insufficiently realized study. Perhaps a careful revision might produce a more useful 2nd edition. □

FROM THE GOLDEN AGE... *Ol' Man Robeson: He just kept singin' along*

Joe Klee

Paul Robeson (1898-1976) was not predestined to be *the* singer for our time and generation. He had a degree in law from Columbia University. He had excelled in both football and track at the college level. He was an accomplished dramatic actor. It was not so much that he chose his career... it was more like the career chose him. Whichever way his success had gone, he seemed prepared to follow it. So when his first records for Victor took off, the die seemed cast, with such side ventures into non-singing theatre as his famed portrayal of Shakespeare's *Othello* providing the varietal spice of life.

No public figure in his time and place was more controversial... none more talented... and none more maligned for his politics which were, all things considered, understandable in the context of the life he had led and the obstacles that his time and place had put in his way. And no child ever sampled more from the candy store of vocal repertoire either! Today when people talk of Paul Robeson, their first thought inevitably is "Ol' Man River" from *Showboat* (the role was created for him). From there the next most popular genre seems to be the Negro spiritual. Little notice seems to be paid to the role of popular song, including works by such composers as Duke Ellington, W. C. Handy, Hoagy Carmichael and Peter De Rose, held in Robeson's discography. Also Robeson's rendition of art songs by such as Ethelbert Nevin, Carrie Jacobs Bond, and Stephen C. Foster are far less well known than either his excursions into the folk (or protest) song or his far less numerous forays into the operatic literature. Maybe this says more about the attitudes of the record companies for whom Robeson recorded early in his career than it does about Robeson. So a "role" was offered to him and, at least until he was able to have more of a voice in decisions about repertoire, he seems to have accepted the role as a means to an end.

In July of 1925, Robeson signed a one-year exclusive contract with the Victor Talking Machine Co. for "not less than three double-faced records." Robeson and Lawrence Brown - pianist and second voice on many of Robeson's early 78s - went to Camden, NJ on July 16, and made five sides. All but one, *Bye and Bye*, were rejected and further

sessions were scheduled on July 27th and 30th before four more sides acceptable to all parties could be achieved. Robeson made no further sessions for Victor until January of 1926 as he was in England preparing for the British production of Eugene O'Neill's *The Emperor Jones*. On his return to the states, Robeson and Brown recorded two more Victor sessions in Camden (Jan. 7th & 25th) yielding six more usable sides. In between these two sessions comes a question mark. An Edison Diamond Disc (and corresponding Blue Amberol cylinder #5114) was made by Hann's Emperors of Song of *My Lord's Gonna Move This Wicked Race*. This is sometimes rumored to be a Robeson item. It was recorded acoustically and frankly after listening to a tape of the cylinder supplied by APM, I cannot say for sure if it is Robeson who sings bass. We know from the Victor dates and other biographical sources that he was in the NY area around this time (Jan. 14, 1926 - the group received \$75).

We also know that Robeson was part of The Four Harmony Kings for a time in the summer of 1921 when they made a record for Pace's Black Swan (#2016). The quartet also appeared in the show *Shuffle Along*. The composer/conductor, Eubie Blake, remembered Robeson's being in the show and an incident in which the still stage-clumsy Robeson took a spill into the orchestra pit. Other members of the quartet included Harold Browning, Wm. Berry, and Will Hann. While Robeson's exclusive Victor contract would still have been in effect in January of 1926, stranger things have happened than a singer participating (anonymously) in a project for another company... helping out an old friend... and picking up a little pocket change at the same time. Anyone with hard proof, one way or the other, is welcome to send it along. Actually, it's of little import other than historically. The recording is far from monumental and Robeson continued to record for Victor, making sessions in both 1927 and 1928 until he and his family relocated in England for an extended time where he recorded for HMV. Strangely enough, Victor issued only a few of these British-made sides in America... at least according to Brian Rust's *Complete Entertainment Discography*. Except for an "Ol' Man River" recorded for a Brunswick

set on July 21, 1932 with the Brunswick Orchestra conducted by Victor Young, Robeson made no more recordings in America until Earl Robinson's *Ballad for Americans* for Victor in 1940. From that point on, Robeson seems to have gravitated towards Columbia Records. Undoubtedly, much of this had to do with John Hammond, a good friend of Robeson's, who was Columbia's chief Jazz A & R man. It was Hammond who paired Robeson, none too successfully, with Count Basie and His Orchestra to record Richard Wright's blues tribute to Brown Bomber Joe Louis, *King Joe* (C-516). Basie is reported to have told Hammond in an aside, "It is an honor to be working with Mr. Robeson, but the man certainly can't sing the blues." This was reported by Martin Duberman in his *Paul Robeson: A Biography* and the only reason I repeat it here is to refute it. If by "sing the blues" Basie was referring to the twelve bar call and response format and the bending of certain notes and phrases, then he is correct. BUT if we understand, as I for one do, the blues to be more about feelings and emotions than form and structure, then Basie's comment was not only uncharitable, but incorrect. No one man, not even Basie or Joe Louis himself, knew more about the feelings and emotions of the blues than Paul Robeson. Maybe he didn't "sing the blues", but he sure knew and lived them.

Hammond and/or Columbia was wise enough to make good use of Robeson's talent in a more familiar context. Robeson also made records for Keynote, a small independent label with strong leftist leanings, with which Hammond also was connected from time to time. There was also a Robeson-owned label, Othello Records, which functioned as an outlet for Paul's recordings from 1953 to 1955. It was owned and operated by Paul Robeson jr and Lloyd, identified in Duberman as a left-wing black journalist. During these years, the major record companies closed their doors to the politically incorrect. However, judging from the records which survived and surfaced at a later date on *The Odyssey of Paul Robeson*, Omega Classics CD OCD 3007, the joke was on the major labels who missed out on some damned good recordings.

In 1958, Robeson found a new recording home at Vanguard, a company which (in the early LP era) had gotten into the folk music and jazz field to supplement their line of less than popular classics.... heavy on Haydn if I remember correctly... after all, does the LP

catalog really need another Beethoven's Fifth? At the same time, Robeson recordings were being issued on such independent labels as Monitor and Supraphon as well. There were a lot of folk songs, songs of political protest, live concert recordings and the like. Vanguard, however, pulled the ace out of their sleeve by leasing *Ballad for Americans* from RCA Victor who had dropped it from their active catalog some years earlier, (perhaps because of the witch hunts? - it certainly sounds possible to me).

Considering the enormity of Robeson's output, his listing in Rust runs to more than seven pages and covers his career up through 1941 (he missed the Black Swan). It is surprising that he is not represented on even more CD than he is. The half dozen I have at hand are Pearl Gemm CD 9356, covering material from the HMV vault, EMI CDC 7 47839-2 from the same source, Memoir Classics CD MOIR 415 which uses source material from HMV and Victor (the Ol' Man River is listed as the 1932 Brunswick, but is actually the 1928 Victor with Whiteman), Vanguard VCD 117/18 (which includes the 1940 recording of *Ballad for Americans* leased from RCA) and Columbia Legacy CK 47337 from Columbia 78s recorded December 29, 1945 and November 25, 1947. Other sources would seem to place these recordings in 1949 or the early 50s. The results of both dates were issued on Columbia in the LP era though I recall them coming out on 78s too. The most important find in Robesoniana is Omega Classics OCD 3007 which contains 28 previously unreleased performances from Paul jr's own private collection. Many of these stem from Robeson's Othello Recording Company. There are experimental recordings with Sonny-Terry on harmonica and Brownie McGhee on guitar which produced excellent renditions of *John Henry* and *Water Boy*, both long time favorites forever identified with Paul Robeson. It is to be lamented that nothing further came of the association. This excellent CD was co-produced by Robeson jr and Seymour Solomon, who with his brother Maynard, was one of the guiding lights behind Vanguard.

If any one event rejuvenated interest in Robeson's career in America, it was Earl Robinson's *Ballad for Americans*. Composer Robinson and his librettist, poet John La Touche, had collaborated on a WPA-sponsored show *Sing For Your Supper* which had as its finale the flag-waving "Ballad of Uncle Sam." After the review closed, Robin-

son submitted the ballad to Norman Corwin of the CBS network for possible inclusion on their *Pursuit of Happiness* radio program. Robinson auditioned the ballad... singing it from the piano... for Corwin and other CBS executives. Robinson was fond of quoting CBS vice-president Bill Lewis' reaction to the piece: "Wouldn't Robeson knock the hell out of this!" The problem was that Robeson was still in Europe. Once he returned, the re-titled "Ballad for Americans" was broadcast over CBS on November 5, 1939 and the reaction was predictable. The studio audience went wild and the switchboard at CBS was jammed for hours. This hadn't happened since the Martians invaded New Jersey during Orson Welles' production of *The War of the Worlds*. The Robeson broadcast was repeated on New Year's Day and RCA Victor recorded it on two 78 rpm ten-inch records (on their popular black label series). As a 13-year-old, I had heard the initial broadcast and my parents, in a patriotic mood, rushed out to buy the records. Interestingly enough, the only competitor brave enough to record the work at the time was Bing Crosby whose version for Decca showed him no more equal to the task of Robinson's *Ballad* than had been Robeson's sole experimentation with Richard Wright's *Blues*. Needless to say, Robeson's version on Victor was the hit... the one to have. Many years later, when I met and interviewed Robinson for *Changes* magazine, he was still justly proud of what he and Robeson had accomplished... as was Molly Block, a non-professional singer whom I met even years after I interviewed the composer... who proudly announced that she had been part of Robinson's American Peoples Chorus; they, along with Nathaniel Shilkret and the Victor Symphony Orchestra, had accompanied Robeson on the recording.

Paul Robeson had been offered the role of Porgy in *Porgy and Bess*, but he chose not to accept it despite the urging of both George Gershwin, who told Robeson that he had written the role with him in mind, and Du Bose Heyward on whose play *Porgy* the Gershwin opera was based. Robeson had previously turned down the role of Crown in Heyward's play because of conflicting European commitments. He did eventually take the role of Crown, briefly in a revival of the play, but he had to leave the cast to appear in the London production of *Show Boat*... a move which was to prove the turning point of the Robeson career. Despite the fact that the role of Joe in *Show Boat* was originally

played by Jules Bledsoe, Robeson's 1928 recording with Paul Whiteman's Orchestra, his subsequent portrayal of the role in the London production and in the 1936 film version made Robeson "Joe." Robeson recorded "Ol' Man River" frequently during his career and just about every live performance brought the inevitable request.

After the Whiteman recording (35912), Robeson next did it for British Columbia with the Drury Lane Theatre Chorus and Orchestra, directed by Herman Finck. The recording was unissued until it appeared on EMI's *Paul Robeson sings Ol' Man River and other favorites...* CDC-7 47389-2. Both of these recordings date from 1928. Robeson again recorded "Ol' Man River" for HMV in 1930 with the house orchestra directed by Ray Noble (B3653). The 1932 Brunswick with orchestra directed by Victor Young was part of a *Show Boat* album that included Helen Morgan, Countess Albani and Frank Munn singing the principal tunes from the show. There was a Paul Robeson medley recorded for HMV in 1933, and again in 1936, then with Clifford Greenwood conducting. After the recording ban of 1942, where is where Rust's CED leaves off, there were numerous repetitions. As we pointed out earlier, every Robeson concert had its "Ol' Man River" and every concert that was recorded live and issued legitimately or bootlegged brought us another version.

This brings us face to face with Paul Robeson, Oscar Hammerstein, "Ol' Man River" and the "N" word. *Show Boat* was a play about life and attitudes in the South in an unenlightened time. It was not just for shock value that Hammerstein began his lyric "Niggers all work on de Mississippi." With that first word, Hammerstein let us know that we were in the South, in the 1890s, in a time and place where inter-racial marriages were not exactly countenanced by the establishment, the populace and the law. This is a concept on which much of the plot of *Show Boat* hinges and with one word Hammerstein lets us know where and when we are. And yet in London (or New York) in 1928, a more enlightened place in a more enlightened time, a more enlightened Paul Robeson bristled at the idea and the word. At first Robeson went along, perhaps understanding the force of the word in placing the show in time and place... or perhaps waiting until his name had enough leverage that he felt free to exercise his artistic license. By the thirties, he was singing "Darkies all work on the Mississippi" and by 1936 when

the film was made, "There's an old man called the Mississippi." Oscar Hammerstein's reaction was predictable. In the *New York Age* of June 18, 1949, according to the footnote in Duberman's book, the lyricist is quoted as saying: "As the author of these words, I have no intention of changing them or permitting anyone else to change them. I further suggest that Paul write his own songs and leave mine *alone*." On the other hand, Hammerstein was said to remark: "If I were a tall, handsome man, member of the All-American football team, Phi Beta Kappa from the University of Pennsylvania (sic), a world famous actor and concert singer and I couldn't get a hotel room in Detroit, I don't really know what I'd do." Considering that the date of the first quote is 1949, I would assume that Hammerstein was talking about the further changes which Robeson made in the lyric, and not those made in 1936.

Examining those recordings of "Ol' Man River" which we currently have at hand on CD, we are in for a few more surprises. The first such recording made for Victor in New York on March 1, 1928 had Robeson as featured soloist with Paul Whiteman, his concert orchestra, chorus and vocalists from Whiteman's contingent of singers. The portion of the verse which would have included the "N" word is played instrumentally by the orchestra. Note also that Robeson is so uncomfortable with the key of the arrangement that he has to jump octaves in the first chorus between the words "and feared" and "of dying'." Note also that Robeson is so unsure of himself that after the orchestral interlude, Whiteman's clarinetist needs to give Paul his starting note for the reprise. The unissued British Columbia (May 15, 1928) drops the key a whole tone, making it possible for Robeson to negotiate the melody without jumping octaves. However here, in 1928, we already find Robeson singing "There's an old man called the Mississippi." The record remained unissued for 58 years... perhaps because the composer and lyricist, and/or publisher, objected to Robeson's alteration... but more likely because Robeson's contract with Victor prohibited him from re-recording any material that he had done for Victor for a specified time. Yet the HMV version of September 12, 1930 begins with the "N" word... clear as light of day. With this evidence I would presume that someone connected with HMV or with *Show Boat* wanted the record to sound the same as in the show and convinced Robeson to go along.

The next record we have is the Brunswick of July 31, 1932. You will not find this on any of the CDs listed above (although it is listed on Memoir Classics CDMOIR 415, in actuality the track is the 1928 Whiteman Victor). I have it on Smithsonian RD 036-1, *American Musical Theatre*, volume 1. Here Robeson sings "There's an old man...". Recordings made after the 1942 record ban seem to veer even further from the original lyric as Robeson's political views grew further away from the American mainstream and his songs became as much vehicles for his messages as they did artistic endeavors. By November 8, 1947, when he recorded the song in a version which appears on the *Columbia Music Collection's Great American Composers* series devoted to the music of Jerome Kern, it has become a protest song with much of the lyric barely recognizable. Also the Robeson voice had so deepened that the key was dropped another whole step. While one can sympathize with Robeson's reasons for altering the lyric, one can also understand Hammerstein's objections. A further live concert recording from 1952 (with piano accompaniment by Lawrence Brown) shows up on Omega's *Odyssey of Paul Robeson* with the same lyric changes as the 1947 studio version. There are other versions of Robeson that we don't have here. If I had to pick and choose, it would be either the 1928 English Columbia from the EMI set or the HMV with the "N" word from the Pearl CD. If I tend not to prefer the 1928 Victor with Whiteman or the 1932 Brunswick with Victor Young, it would be mostly because Robeson tends to get buried in the heavy-handed concert arrangements. My preference for the pre-1942 recordings over the post-ban versions has much to do with the range of Robeson's voice at that time. It was still a grand and glorious instrument, but it was pitched so low that it became even murkier. Also I prefer original lyrics, politically correct or not. They were part and parcel of *Show Boat*. The new lyrics gave the song a different emphasis separate and apart from the show.

To sum it up, Paul Robeson was a rare breed... one of a kind. He left us a rich store of music to remember... perhaps as much as any singer of the negro/afro-american/black (pick your favorite term) race. Much of it is available again on CD and it is good to hear it, learn from it and remember that giants once strode the earth. In the case of Paul Robeson, he left much more than foot prints on the land. □

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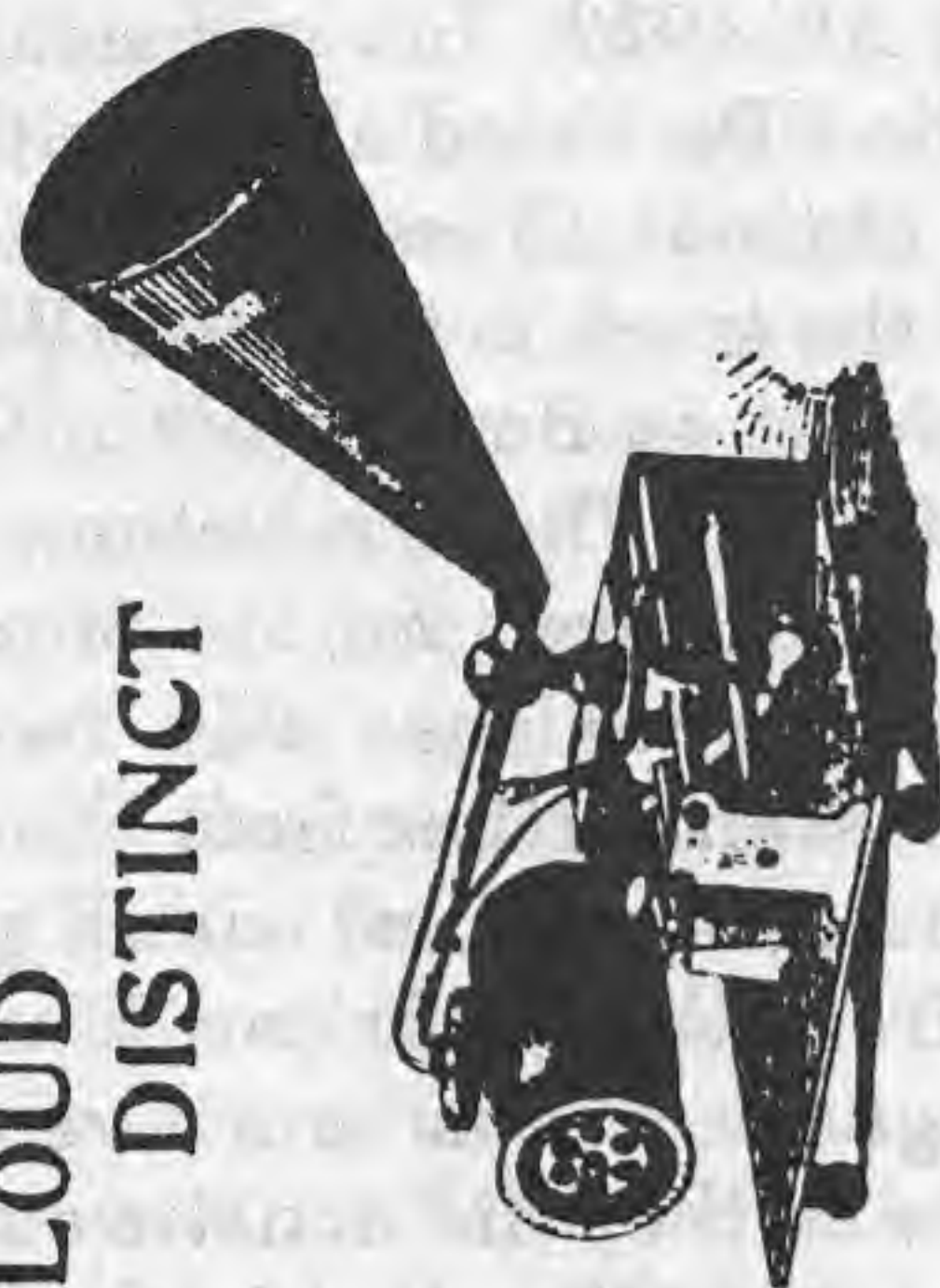


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Needed for *George W. Johnson* project: "Carving the Duck" on Zonophone or Victor; "The Merry Mailman" on Columbia 3374, etc. North American style cylinders; any cylinders by Louis Vasnier for Louisiana Phono Co. Tapes fine. Tim Brooks, Box 41, Glenville Station, Greenwich, CT 06831.

Info on wire & tape recorders prior 1945, esp. material on *American Telegraphone Co.* Contact Dr. Mark Clark, History Dept., Univ. of Delaware, Newark, DE 19711. Or (302) 366-1670.

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The Thomas A. Edison Collection.

Phonographs, music boxes, piano rolls, records, cylinders, Edisonia for sale. Also this business is for sale; only \$5 for wholesale inventory list. **Ralph Woodside**, 51 W. Main St., Georgetown, MA 01833. Or (508) 373-5947.

Wooden horn phonographs: Edison Opera, oak Edison Concert, oak Edison Fireside, cygnet, oak Edison Triumph; also several Home, Standard, Gem models. Victor V oak horn, mint; pristine Victor III. Several Columbias; brass & nickel horns. Mike's Phonograph's, 7 Patterson St., Weymouth, MA 02189. Or (617) 849-6877.

1925 Victrola Orthophonic *Credenza*, 8-30X #8278, induction disc electric motor. Exc. orig. cond w/ Tungs-tone needles & extras. \$1200 phone eve's after 7 pm. Dennis Szabo at (215) 745-8480. (91)

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Emerson Phono Co. stock certificate, 1915, \$50. Columbia Graphophone Co., 1920, \$125. Admiral Radio Certif. \$10. Sentinel, \$10. Phono cartridges & needles (ceramic/magnetic), steel to diamond needles for any phonograph, new or old. J. J. Papovich, 53 Magnolia Ave., Pitman, NJ 08071. Or (609) 582-8279. (95)

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Phonograph collectors are invited to join the California Antique Phonograph Society (**CAPS**), and may send \$12 for a one-year U.S. membership (Jan.-Dec.). This fee includes the Newsletter and meetings in W. Covina, CA. Send SASE for more information. **C.A.P.S.**, P. O. Box 67, Duarte, CA 91010.

Into sought on unusual carriage for Edison Class M, with much deeper slot for lift lever. Help! George Paul, 126 S. Main St., Mt. Morris, NY 14510.

Edison combination radio-phonograph, any condition, even parts considered. Also Victor RE-45. Doug Hershberger, 101 Columbia Dr., Williamsville, NY 14221. Or (716) 632-2662.

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Amet cylinder phonograph with 1, 2, 3 or 4 main-springs, and flip down door. Al Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

Seriously looking for HMV model, esp. #202 or 203. Please let me know if someone has these models. I will pay for lead, and top \$. Thanks. Kengo Yoshida, 485 Main St., Apt. 2, Stoneham, MA 02180. Or (617) 279-9051.

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Cardboard horn, same dimensions as 11-panel *Home* horn, but cone shaped. David Shaw, E. Windsor Rd., Peru, MA 01235. Or (413) 655-8370.

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Wanted for ratchet-wind Berliner: horn, reproducer. Front-mount or anything else for this machine. Also a case for Victor D. Mike Patella, 14790 SW 14th St., Davie, FL 33325. Or (305) 473-8641. (91)

Empty Columbia cabinet w/ flip-down door, or lid, suitable for Type C or thereabouts. Also need disc reproducer for *Tempophone*. Thanks. Al Koenigsberg, 502 E. 17 St., Brooklyn, NY 11226. or (718) 941-6835.

Parts for Victor Orthophonic 10-50: record lift pad, index lever-record loader and needle cup. Shaving attachment & recorder for Edison Home, model B. Richard A. Hall, 12 Freemont Ave., Milford, CT 06460. Or (203) 878-2536. (90)

Want all parts above the bedplate for a Columbia *Graphophone Grand* (GG). Thanks. Jean-Paul Agnard, 9812 rue Royale, Ste. Anne de Beaupré, Quebec GOA 3CO, Canada.

Need original crank for Edison C-150 and grille for BC-34. Want any cylinder players. What do you have? Thanks. Cal Wilson, 121 Kensington Dr., Madison, AL 35758.

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Annual dues are \$20.00 (outside Canada \$20.00 U.S.) Membership runs from September through August. Direct inquiries to: Bill Pratt, CAPS, 122 Major Street, Toronto, Ontario M5S 2L2 Canada.

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Information sought on the 78 rpm Voice Letters recorded by servicemen at USOs during WWII. Info on specific collections of these discs or anything on the manufacture of the blanks and the USO recording booths would be greatly appreciated. Ned Connors, 29 Allen Ave., Barrington, RI 02806. Or (401) 246-0164. (90)

Opera ephemera, Irish singers and composers wanted. Top prices paid. Derek Walsh, 25 Sundrive Park, Kimmage, Dublin 12, Ireland.

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Wish to purchase #8196 "Marion" by Collins & Natus. Any collectors interested in central PA picnic July/Aug? J. Ertel, RR 3, Box 681, Williamsport, PA 17701.(94)

Banjo recordings, especially Parke Hunter solos, & Mays/Hunter duets. Also banjo ephemera & music. Will buy or trade. Eli Kaufman, 202 Capen Blvd., Amherst, NY 14226. Or (716) 836-6432.

For major biography of Lillian Russell, I am looking for sources of her recordings, especially early ones, supposedly by Edison (1890?). Can you help? Thanks. Prof. Don Schwartz, Dept. English/Speech, Humanities Division, Peru State College, Peru, NE 68421. Or (402) 872-3815.

Info sought on cylinder recording of Bismarck, made Oct. 7, 1889, near Hamburg, by A. T. E. Wangemann (in English & German). Can you help? Otto Pflanze, 4195 S. Gran Haven Dr., Bloomington, IN 47401.

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| size <u>A</u> , \$24.95; size <u>B</u> , \$20.95; size <u>C</u> , \$23.50 | |

A replacement pad accompanys each brush. Postage included with order of **CLEANER**, otherwise add \$2.75/order. A number of specialized sizes are available upon request. SASE for further info. Lagniappe Chemicals Ltd., 1820 LaSalle St., St. Louis, MO 63104 (314) 621-3029



FOR THE SOUND YOU THOUGHT YOU BOUGHT

NEW LOCATION - ALL INDOOR!

4TH ANNUAL OLD-TIME RADIO & PHONOGRAPH SHOW

October 23, 1993
Middletown, NY

WHEN: Saturday, October 23rd, 8am-4pm. **WHERE:** Holiday Inn, Middletown, NY
(Easy Highway Access - Exit 122, Rt. 17). **ADMISSION:** \$1.00 at the door

Sponsored by Hudson Valley Antique Radio & Phonograph Society.
Refreshments available. For information call: 914-561-0132 or 914-427-2602 eve's.

RECORDS WANTED

Want 1920s 78 rpm dance bands, jazz on *Banner, Cameo, Domino, Harmony, Oriole, Regal, etc.* Send auction/sales lists to: L. R. Docks, Box 691035, San Antonio, TX 78268-1035.

Need Berliner discs #01301-01304 (Haydn Qt.); also looking for celluloid cylinders with brown wax cores; Black *Indestructible* cyls with numbers below #600; unbreakable German cylinders called *Lambert Walzen*. Also *Russell Indestructible, Ebonoid, Hugens y Acosta* box; and white or orange Lambert cylinders. *Tempophone* lateral reproducer. Top prices or trade. Al Koenigsberg, 502 E. 17 St., Brooklyn, NY 11226. Or (718) 941-6835.

Recordings from 1929-32 of Sousa Band broadcasts, perhaps on 16" records. Paul Bierley, 61 Massey Dr., Westerville, OH 43081.

RECORDS WANTED

Good prices paid for technical test 78s (noise, 1000 Hz tone, blank grooves, etc.). Offers to Pekka Gronow, Lumikintie # D 137, 00820 Helsinki, Finland.

Caruso "Over There." Must play well, reasonable price hopefully. Bert Schenfeld, 67-40 Yellowstone Blvd., Forest Hills, NY 11375.

Want odd label cylinder record boxes: Russell, Markona, US Grand Opera, Baci-galupi, Berger, Konolo, etc. Top prices. Dale Monroe-Cook, 740 S. Lyman Ave., Oak Park, IL 60304.

Always buying classical, opera, jazz, 78s, 33s, cylinders, Edison DDs. Most interested in piano, violin, vocals. Mike Hobson, at 908-273-8837.

Records of Michael Signorelli or Forrest Lamont. Thanx. Dennis Linehan, 5 Kingfisher Dr, Smithtown, NY 11787

RECORDS WANTED

Need baseball records, baseball cylinders, sheet music, etc. Warner Fusselle, *Major League Baseball*, 3 Empire Blvd., S. Hackensack, NJ 07606. (91)

Want to buy military and concert band records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. Frederick Williams, 8313 Shawnee St., Philadelphia, PA 19118. (90)

Wanted: *The Toymaker's Dream* on Blue Amberol #5665. Thanks. Joe Pengelly, 36 Thorn Park, Manna-mead, Plymouth, England PL3 4TE.

Collecting *Russian and German* language records, discs & cylinders. What do you have? Bill Alewine, 3060A Von Steuben Pl., West Point, NY 10996.

<p align="center">RECORDS WANTED</p> <p>Victor 19958 "Louise You Tease" by Coon Sanders. Flip side is Ralph Williams, "I Could Fall in Love With Someone Like You." Send cond. & price to: John L. Frigo, 2807 Willow Rd., Homewood, IL 60430.</p>	<p align="center">PRINTED ITEMS FOR SALE</p> <p>To add to the enjoyment of our hobby, why not try a subscription to the City of London Phonograph and Gramophone Society? Our magazine, <i>The Hillandale News</i>, by airmail is \$22 per year. Payment should be sent to Chris Hamilton, Ard-larich 2, Kirklands Park, Cupar, Fife KY15 4EP, Scotland. Payment should be made out to the <i>C.L.P.G.S.</i></p>	<p align="center">PRINTED ITEMS WANTED</p> <p>Old phonograph and record catalogs & supplements bought, sold & traded, especially pre-1910. Please write to <i>Tim Brooks</i>, Box 41, Glenville Station, Greenwich, CT 06831.</p> <p>Old stock certificates or wireless, radio, phonograph companies. <i>J. J. Papovich</i>, 53 Magnolia Ave., Pitman, NJ 08071. Or (609) 582-8279. (97)</p>									
<p align="center">PRINTED ITEMS FOR SALE</p> <p>The Historic Record (Quarterly), founded 1986, 10£ for airmail subscription. Send for sample copy to <i>J. R. Wrigley</i>, 185 The Wheel, Ecclesfield, Sheffield S30 3ZA, England.</p>	<p>Send for our catalog of phonograph, jukebox and player piano publications to: AMR, PO Box 3007, Arlington, WA 98223. Or (206) 659-6434. (90)</p>	<p>Looking for any advertising or literature on Sears Silver-tone phono, floor model, orig. or xerox. <i>Laura Waskin</i>, PO Box 2635, Beverly Hills, CA 90213.</p>									
<p>Talking Machine Review: successor to Ernie Bayly's magazine, 15£ for surface subscription, sample copy for \$5 Int'l money order. TMR, 105 Sturdee Ave., Gillingham, Kent ME7 2HG, England.</p>	<p><i>The Jazz Discography</i> by Tom Lord, 1898-1991. Planned for 20 volumes of 600 pages each; 4 volumes already published. Contact North Country Distributors, Cadence Bldg., Redwood, NY 13679. Or (315) 287-2852.</p>	<p align="center">ITEMS FOR TRADE</p> <p>Columbia BC Graphophone with <u>original</u> petalled horn w/ wide opening. Looking for unusual cylinder records, etc. <i>Al Koenigsberg</i>, 502 E. 17 St., Brooklyn, NY 11226.</p>									
<p>May have several original <i>Sonora</i> phonograph catalogs, ca. 1920, available (many pictures). Interested? Have you ordered the 2nd edition of The Patent History of the Phonograph, 1877-1912? If you find ten patents that do not appear in this beautifully illustrated book, it is yours <u>free</u>! Otherwise, only \$59.95 w/ orig. tinfoil (while avail.). Discount of \$10 for purchasers of First Edition (give #). Don't forget Mike Sherman's brand new book on <i>Victor Records</i>, only \$29.95. Write to <i>Allen Koenigsberg</i>, 502 E. 17 St., Brooklyn, NY 11226.</p> <p>New book on constant linear speed recordings entitled "<i>World Records, Vocalion W, Featherflex, & Penny Phono Recordings</i>" by Frank Andrews, Arthur Badrock, Edward Walker. 72 pages with history, discography. Only 3£ from Edward Walker, 49 Campbells Close, Spalding, Lincs. PE 11 2UH, England.</p>	<p align="center">PRINTED ITEMS WANTED</p> <p>Unbelievable reward paid for location of Edison/<i>North American</i> cylinder record catalog marked Bulletin No. 1, dated APRIL 1, 1892. For article on 1911 <i>Wizard Cylinder Phonograph</i>, need old ads, catalogs, original selling price. Also info on pres. Wm. Rotter or inventor Pliny Catucci. Let us know if you wish a copy of our forthcoming Lambert Discography. Thanx. <i>A. Koenigsberg</i>, 502 E. 17 St., Brooklyn, NY 11226.</p> <p><i>Want badly:</i> manuals, ads, catalogs and literature on Columbia coin-operated <i>Graphophones</i> (floor model or table top). Original or xerox. Thanks. Bill Greis, 1059 Ocean Heights Ave., #1005, McKee City, NJ 08232. (91)</p>	<p align="center">MISCELLANEOUS FOR SALE</p> <p align="center">STEEL NEEDLES! Loud and/or Softone (New & Improved!) (packages of 100)</p> <table border="0"> <tr> <td>500</td> <td>.....</td> <td>\$13.50</td> </tr> <tr> <td>1000</td> <td>.....</td> <td>22.00</td> </tr> <tr> <td>5000</td> <td>.....</td> <td>69.00</td> </tr> </table> <p>(Other quantities available, prices include postage)</p> <p>Large detailed parts Catalog only \$3. Deluxe Cylinder Reamer, only \$35 + p/h. The Antique Phonograph Supply Co. Rt. 23 - Box 123 Davenport Ctr, NY 13751 Tel.: (607) 278-6218</p> <p><i>Arias</i> "The Hole Solution" to large-spindle discs; set of 5 inserts w/ stand, \$7.95 + \$2 s&h. <i>Steve Sylvester</i>, Ames Music, PO Box 130203, Houston, TX 77219.</p>	500	\$13.50	1000	22.00	5000	69.00
500	\$13.50									
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UNION ILLINOIS

SUNDAY, OCTOBER 10th, 1993

SALE/SHOW HOURS 9 a.m. to 1:30 p.m.

AUCTION 2 p.m. to 4 p.m.

FEATURING

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☆	PHONOGRAPHS	78 RPM RECORDS	☆
☆	MUSIC BOXES	CYLINDER RECORDS	☆
☆	VICTOROLAS	SHEET MUSIC	☆
☆	ROLLER ORGANS	HARD TO FIND PARTS	☆
☆	VINTAGE RADIOS	ADVERTISING	☆
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**NEW ADDITION TO THE SHOW:
AUCTION 2 p.m. TO 4 p.m. DON'T MISS IT!**

FOR INFORMATION CALL 815-923-9000

**SPECIAL ADMISSION ONLY \$3.00 WITH THIS AD
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MISCELLANEOUS FOR SALE

New repro *ear-tube pieces* for phonograph, \$10; with tubing, \$20. No difference from original. Jean-Paul Agnard, 9812 rue Royale, Ste. Anne-de-Beaupre, Quebec, Canada G0A 3C0.

Edison Amberola diamond needles, \$20 ppd. J. J. Papovich, 53 Magnolia Ave., Pitman, NJ 08071. Or (609) 582-8279.

MISCELLANEOUS WANTED

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E. Hampton, CT 06424.

(203) 267-8682. (93)

Seeking any information regarding the 1893-1897 Chicago Talking Machine Co. Photos, orig. literature, xerox copies, on Douglass, Dickinson, Helm, etc. Thanks. George Paul, 126 Main St., Mt. Morris, NY 14510.

Edison memorabilia, advertising posters, banners, pictures, mementos and non-phonograph equipment. Contact: Tammy Bey, Edison Venture Fund, 997 Lenox Dr., #3, Lawrenceville, NJ 08648. Or (609) 896-1900 x30. (94)

Any info on the Green Bros. All-Star Trio, etc. Posters, pictures, programs, mint records, etc. L. Green, 25 Knollwood Ln, Darien, CT 06820.

American Telegraphone wire or disk recorders, advertising material stock certificates, or other telegraphone items. Dr. Mark Clark, 598 Thompson Station Rd., Newark, DE 19711. Or (302) 366-1670.

MISCELLANEOUS WANTED

Many needle tins wanted, particularly American & Canadian. Many British & foreign for sale or swap, including *HMV, Songsters, Columbia*. Details and 15-page catalog for \$2 or 2 IRCs from: Ruth Lambert, 24 Church Way, Weston Favell, Northampton NN3 3BT, England. Tel: 0604-405184 (90)

Phonograph literature, dealer signs, postcards featuring phonographs; catalogs. Steven Ramm, 420 Fitzwater, Philadelphia, PA 19147.

Anything made by an Edison company and literature relating to Edison and his companies. Price & description please. Wm. Androlia, 1880 Century Park East #519, Los Angeles, CA 90067. Or (310) 277-1391, M-F.

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